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The mini was based black, but the orb at the top of the staff was based white. This is crucial for the OSL effect I'll be painting later.



I started by painting the cloak and robes using pure Vallejo Game Color Heavy Violet, while leaving some of the black undercoat show in the deepest and lowest recesses.



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I highlighted the cloak using some Vallejo Model Color Royal Purple. I oriented the light in the direction opposite to the white globe on purpose, so that the light I paint later as emitted from the globe will come from another direction compared to the "natural" zenithal one.



I added shadows using a 1:1 pure black to Vallejo Heavy Violet mix, and covered all the leather parts with a flat base of Scale75 ScaleColor Arabic Shadow followed by a wash of Citadel Agrax Earthshade. I decided to do all the clothing entirely purple or leather with no other types of fabric to not draw too much attention away from the light effect I intend to do in the end, and also to give the character a kind of early-2000s video game feeling, with a limited palette and strong, well-defined color zones.

This is also the moment where I started coloring the glowing orb using a 1:1 Scale75 ScaleColor Irati Green to Vallejo Model Color Yellow Fluo mix, thinned to a glaze consistency.



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The leather was highlighted three times, first using more Scale75 Arabic Shadow to get some of the color back after the previous wash, then a 2:1 Scale75 Arabic Shadow to Scale75 ScaleColor Light skin, then pure Scale75 Light Skin. Each new highlight was less generous than the last, and the final one was only done by applying small scratches and marks on the leather.



I started by applying a heavy glaze of Vallejo Game Color Heavy Violet to the leather part to both deepen the shadows and tie the leather to the cloth parts. Then, using heavily diluted Scale75 ScaleColor Boreal Green, I started painting a first directional light coming from the orb. I focused on the part directly exposed to the source and blended the edges of the illuminated area into the purple and the leather of the clothes. I also painted the gem at the bottom of the staff with Scale75 ScaleColor Boreal Green highlighted with Scale75 Irati Green, placing the highlight at the bottom to mimic a semi-transparent gem and distinguish it from the glowing orb.



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I continued highlighting the illuminated zones using the same 1:1 Scale75 ScaleColor Irati Green to Vallejo Model Color Yellow Fluo mix already used to glaze the orb itself. The beard was first based with Scale75 ScaleColor Nacar before being highlighted in the same green mix, so as to give the impression of a white beard under the strong green light. I took that occasion to add some pure white to the orb so as to keep it the brightest object on the mini. Remember that when painting OSL, the source of the light itself must always be the brightest point on all the miniature.

I used pure Scale75 ScaleColor Spring Green to add some more precise highlight to the most illuminated areas. The gem at the bottom of the staff then received a similar highlight of Scale75 Spring Green.



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A final highlight of Scale75 ScaleColor Autumn Green is applied to the areas most exposed to the orb's light. The gem on the bottom of the staff is then highlighted with the same color. I then wanted to make the contrast on the purple clothes pop even more, so I mixed some Scale75 ScaleColor Tenere Yellow into Vallejo Model Royal Purple to paint brighter highlights on the parts of fabric that aren't directly illuminated by the green glow. To push the contrast even more, I then added several glazes of Scale75 ScaleColor Cantabric Blue to the shadows of the cloak to make them stronger. By comparison, the lights will appear even brighter.



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A glaze of Citadel Cassandra Yellow is applied to bring some saturation back to the green light on the mini as well as the orb itself. I then re-highlighted the orb with white, as well as giving the gem on the bottom of the staff a tiny dot of white to simulate a reflection. Finally, the rest of the staff was highlighted using a 3:1 pure black to Scale75 ScaleColor Nacar mix.



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The model is nearly finished. I based the left hand with Scale75 ScaleColor Arabic Shadow, shaded with pure diluted Scale75 ScaleColor Cantabric Blue and then highlighted with Scale75 ScaleColor Light Skin, before applying a final glaze of Vallejo Game Color Extra Opaque Red. The base, textured with special textured paint, was drybrushed with a 3:1 pure black to Scale75 ScaleColor Nacar, then again with the same mix in a 1:1 ratio. This rather simple base was meant to not draw attention away from the strong OSL and to simulate the floor of a dark cave. Remember that when painting OSL, the surrounding outside the illuminated area must be dark in order for the effect to properly work. The miniature is now done.

